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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Secondary Schools

Re Departmental Examinations in Grade XIII English Literature and Composition

1. THE ENGLISH LITERATURE EXAMINATION OF 1954

The following information in regard to the work of the candidates at the Grade XIII examination of 1954 in English Literature is presented in the hope that it may prove helpful to teachers in English. It is to be understood that the allotment of marks to the several parts of the course and the comments upon the candidates' answers apply only to this examination and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in the subject.

The answer papers were evaluated on a basis of 100 marks which were divided as follows:

Shakespeare—24; Longer Poems—17; Short Stories and Essays —11; Modern Drama—12; Shorter Poems—12; "The Return of the Native"—12; Sight Poetry—12.

I. FORM OF ANSWERS

The form of answers might be improved in several ways. There would be improvement if students were trained to focus their attention on the specific requirements implied in such key words or phrases as "describe," "show how," "discuss with references," "distinguish by theme," and other similar terms. Students who used the blank pages for a quick, brief plan of material bearing on the question usually wrote more valuable answers

and saved time by omitting irrelevant details. Some students misjudged the length of the answer expected by ignoring such directives as "briefly" and "in a sentence or two for each."

The word "incident", which occurred in three questions, was interpreted to require a statement of what happened, when, where, and perhaps why. Such examples as "the murder of Duncan" or "Diggory stopped Wildeve from visiting Eustacia" fail to point out all the details necessary to describe an incident.

Answers on "qualities" of character were sometimes too indefinite, mentioning only what the person said or did rather than the kind of person he seemed to be—ruthless, courageous, weak-willed.

The subdivision of answers into paragraphs to correspond to the requirements of the question would contribute to more accuracy and completeness. Students who set off their answers to 3(a) in three paragraphs, each stating a reason and a reference, frequently received higher marks.

The answering of parts (a), (b), and (c) as separate units in a question should be stressed by the teacher. It avoids overlapping and duplication, and enables examiners to evaluate the answers more quickly. Reasonable spacing between questions or the lettered parts of questions helps to avoid confusion in the recording of marks.

Students should be trained to use underlining, quotation marks, and capitalization, as required. To guard against misinterpretation, students need to remember that the names of books should be underlined in writing and italicized in print, whereas the titles of chapters, prose selections, and poems should be placed within quotation marks.

Students should be taught to avoid the repeated use of the ampersand.

II. ERRORS IN SPELLING

As in 1953, candidates were allowed two errors in spelling before deductions were made. Then deductions to a maximum of five were imposed. Mistakes made in spelling proper nouns occurring on the question paper were penalized. It is important that candidates know how to spell proper names occurring on the course, e.g., *Keats*, *Macbeth*, *Grecian*. It is regrettable that prospective university students continue to disregard the importance of spelling familiar English words correctly.

The following list of *50* words includes those most frequently misspelled:

accidentally, achievement, acquaintance, affect, aggressive, altar, analyze, apostrophe, argument, author, benefited, business, chosen, conscience, definitely, descendant, description, disappear, duel, echoes, ecstasy, exaggerate, existence, foreboding, grievous, guard, humorous, led, loneliness, loose, lose, Macbeth, messenger, occurrence, preceding, proceeding, repetition, resemble, separated, sergeant, shepherd, significant, speech, soliloquy (ies), suspense, tragedy, tries, truly, weird, written.

III. FAULTY USAGE

One mark was deducted for each of the first six major errors to a maximum of six. Not more than two marks for faulty usage were deducted from any lettered part of an answer. In order to obtain uniformity on the part of the examiners, the following list of serious mistakes in English usage was appended to the marking scheme:

Shifts in tense: Shifts in tense which alter sense or confuse the reader.

Shifts in person and/or number: Shifts in person and/or number which alter sense or confuse the reader.

Dangling elements: This will include dangling participles, gerunds, or infinitives. "Considering", "regarding", "concerning", "depending on", etc., may have the function of prepositions.

Lack of agreement: Of verb with subject only when structure is complicated, and error cannot be attributed to faulty handwriting.

Pronoun reference: Use of pronoun for which no referent can be found and identified.

Illiteracies and crudities not obviously slips:

(a) Gross misuse of words more than once.
(b) Incorrect verb forms such as "would of taken".
(c) Confusion in case and in other grammatical functions.
(d) Double negatives.

Family sentence structure:

(a) Sentences grammatically incomplete, except when used for effect.
(b) Incoherent or ambiguous *sentences*. A generally incoherent answer will be penalized by deduction of marks for content.
(c) Illogical co-ordination of clauses.
(d) Faulty parallelism involving sentence structure.
(e) Failure to use any type of punctuation between two principal clauses not otherwise co-ordinated.
(f) Repeated use of "is when" and "is where".

IV. NOTES ON THE ANSWERS

Question 1

1. "The chief character in this tragedy is progressively isolated, cut off more and more from normal relationships with relatives, friends, associates, and the public."
(*a*) Describe *three* significant incidents from various parts of the Shakespearean play which you have studied to demonstrate whether or not this statement is true of Macbeth, *or* Hamlet, *or* Brutus, *or* Romeo, *or* Lear.
(*b*) Describe, in a sentence or two for each, *three* different attempts which are made by a person (or persons) other than this chief character to promote "normal relationships" with him.

(a) Students very often failed to make use of the phrase from the quotation "*progressively isolated.*" Consequently many did not receive full marks although they described three incidents which showed isolation. "*Describe*" was taken to mean explain "*Who*", "*What*" and "*Where*" with regard to an incident. Unfortunately many students devoted too much attention to describing the isolation rather than the incident.

The examiners looked for evidence that the isolation became more marked as the play progressed.

As has been noted in previous years, many students were unable to limit themselves to clear incidents. Very often the examiner would find it difficult to know just where the student considered the incident to begin and end.

Although it was not necessary to deal with the hero's isolation from each of relatives, friends, associates, and the public, some excellent answers did so. However, full marks were often assigned to an answer showing the chief character's isolation from friends only.

(b) Answers to this question were very good. The direction, "*in a sentence or two for each*" seemed to help the student get to the point at once. However, many students did not pay close attention to this direction and thereby wrote more than necessary for full marks. Accordingly, many limited their time for dealing with later questions. "*Normal relationships*" were taken to mean relationships acceptable or natural for the various situations and individuals concerned. The examiners accepted it as normal for King Duncan to reward Macbeth, for King Claudius to keep Hamlet at court, and for Cassius to woo Brutus into the plot.

The following answers were considered good.

(*a*) Macbeth becomes more and more isolated from normal relationships as this tragedy progresses. First we see him break relationship with his wife, Lady Macbeth. In the first part of the play he calls her his "partner in greatness", but after the Banquet Scene is over we see the two separating

from each other. Lady Macbeth saves Macbeth from being discovered during the banquet when he loses control of himself, but at the end she just answers his questions with short answers. They talk of Macduff's refusal to come to the banquet and she asks "Was he invited?" Later we see that she is not told of the planning of Banquo's murder, and when she questions her husband he will not tell her anything. Macbeth also plans his other murders on his own without her advice and we see him isolated from her, until that is partly the cause of Lady Macbeth's death.

Next we see Macbeth isolated partly from his lords. After Banquo's death we see Lennox and another lord talking and their suspicion of Macbeth shows up. Lennox says that Duncan was pitied of Macbeth and Duncan was killed, also Banquo walked too late and was murdered—men should not walk too late. And so we see the parting of Macbeth and his lords. In the scene also we learn that Macduff has fled to England to get help against Macbeth, and so the first sign of revenge is brought out.

Finally we see Macbeth's complete isolation in his final attempt to live in the last battle where he fights with a valiant fury. We learn from others that the few men fighting for him are doing so under compulsion, and later in the battle they even change sides and fight against him. Macbeth, too, in the end realizes he has no friends. He states that in place of friends, loyal followers, and respect he has nothing but curses, not loud but deep.

(*b*) Banquo attempts to promote normal relationships with Macbeth right after the murder of Duncan when, although he is suspicious of him, he goes to Scone to see him crowned and cheer him on.

Then too, Banquo again overlooks Macbeth's faults and cheerfully accepts the invitation to the banquet and plans to appear as a loyal servant even while Macbeth plans his death.

Lady Macbeth also tries to win back Macbeth's friendship and confidence when she inquires about the plans Macbeth has for Banquo, but Macbeth will not include her in his plans.

Question 2

"Our interest in the chief person in the tragedy is sutained by repeated evidences of his good qualities."

Use *three* significant incidents or situations from various parts of the Shakespearean play which you have studied to show how each one reveals both a good quality and a less admirable quality of Macbeth, *or* Hamlet, *or* Brutus, *or* Romeo, *or* Lear.

This question called for a clear statement of *qualities of character revealed in incidents or situations* selected from the play studied. Students who noted carefully the key words, *"use"*, *"three"*, *"significant"*, *"various"*, *"show how"*, and *"both"*, usually wrote satisfactory answers. Incidents from "Macbeth" such as the meeting with the witches or the murder of Duncan, situations such as the conversation between Macbeth and Lady Macbeth in Act III, Scene 2, or the circumstances in which Macbeth found himself in the first four or five scenes of Act V, or any of the soliloquies expressing some sort of dramatic conflict were acceptable as the basis for the analysis of character.

Weakness in answers resulted from (1) failure to refer directly to an incident or situation, (2) vagueness in naming or pointing out clearly the characteristics revealed, (3) inadequate references

to support the character analysis, and (4) lack of a clear distinction between the good and the less admirable quality shown in *one* incident. Some students lost marks by discussing qualities of character first with only a mere mention of incidents from which they might be drawn.

Generally, students received better than average marks on this question.

The adequate discussion, accurate references, and clear arrangement of the following answer recommended it for full marks.

2. Several incidents and situations in "Macbeth" show both good and bad qualities of Macbeth.

The scene where Banquo and Macbeth meet the witches is one of these scenes. By his conduct and attitude toward Banquo, Macbeth reveals his graciousness and likeability. And one of the speeches of Macbeth on this scene shows both a "good" quality and a bad one. "Present fears are less than horrible imaginings" shows that he is not afraid of dangers or trouble confronting him at the present, but that his imagination conjures up events and possibly consequences to happen at some future date, and these are a source of terrible worry to him. His ambition to be king is shown in this scene, and the fact that he had considered murdering Duncan to get the kingship, which is indicated by his guilty start when the witches hail him as king, reveals definitely that Macbeth would do evil (i.e. kill Duncan) without much hesitation if he were sure that no consequences would ensue.

Macbeth's soliloquy—"If it were done when 'tis done, then 'twere well it were done quickly, etc. . . . ", shows both good and bad characteristics. Macbeth says that if the murder of Duncan would have no repercussions and if only one killing would be necessary to *get and keep* the kingship, then the thing should be done. This shows that Macbeth is willing to do evil if he can get away with it. But Macbeth goes on to say that that is not the way things happen in this world, and that every crime has its punishment, showing that he knows he should not do the deed. Furthermore Macbeth indicates his innate sense of loyalty to Duncan, both as a subject and a cousin, and feels responsible for his safety. (He should protect Duncan from harm, not kill him himself.) Thus this scene also reveals both a good and a bad quality in Macbeth's character.

The final scene where Macbeth and Macduff fight illustrates a good and a bad character part of Macbeth's. Macbeth, a man of action, brave and daring on the battlefield, (this was one of his best characteristics) has left his castle to "face the music" and he does not fear Macduff. However, when he learns that, technically, Macduff is 'not of woman born', he is fearful; this reveals Macbeth's superstitious beliefs in the witches' equivocal prophecies, and in the powers of evil. Thus these three scenes have shown both good and bad characteristics of Macbeth.

Question 3

"In *Arms and the Man*, Bluntschli and Louka are people who succeeded in gaining their ends."
Supporting your answers by references to the play,
(*a*) give *three* reasons why Bluntschli is successful;
(*b*) give *three* reasons why Louka is successful.

The student was to give reasons why Bluntschli and Louka were successful. Some students brought out the success without

giving the reasons; others gave the outcome rather than the cause. The better students kept their minds on what the question asked, and answered concisely and well; the poorer student sometimes started well but got lost in his own wordiness.

This is one of the questions in which, if the student answers in three paragraphs (one for each reason) he is more likely to do well. The question was, in most cases, well handled, as in the following.

3. (*a*) Bluntschli is successful because his honest upright character makes him likable. He is completely honest, saying he carries chocolate rather than ammunition. He is so completely frank that Raina, although disillusioned in her ideals of soldiers, is attracted to him and he wins her.

The fact that he is efficient is demonstrated when Petkoff and Sergius tell how he bettered them in a horse deal, and later in the way he quickly sees a way to clear up Petkoff's problem of bringing some troops home along a route having good foraging.

Because Bluntschli does not show his emotions, he keeps Raina guessing about what he thinks of her. This arouses her interest, whether he intends to do so or not. Thus, when he finally learns all the facts of her age and relationship with Sergius, he is able to win her hand easily.

Question 4 (a)

Basing your answer on the "Ode on a Grecian Urn", show how the principle, "Beauty is truth, truth beauty", may be illustrated by references to the piece of sculpture which Keats describes.

On the whole 4(a) was answered better than the difficulty of the question might lead one to expect. Those students who knew the poem and still failed to pass were sometimes unable to use to advantage references they knew.

"Some of the images on the urn such as the piper, the lovers and the singing reflect a certain purity of thought and spirit which is also found in truth."

This is part of a poor answer, but if it had been expanded into *full* reference in each case, with some meaningful statement regarding the principle involved, such as "the timelessness of beauty" or "the purity of the lovers' experience in comparison with the sorrowing experience of human life", it could have been given full marks.

The last half of the answer quoted above illustrates another weakness in the poorer answers: writing words with no real meaning.

Students who had memorized notes often wrote long answers in which little could be found to apply to the question.

The following answer is well expressed and has sufficient references for full marks.

4. (*a*) By this statement Keats seems to mean that beauty in its highest form is a revelation of truth; truth is beauty. By this last part he means

true statements, things that men have believed in for centuries, are beautiful. Beauty is not something which is fleeting for the moment but rather something which has endured, which men in other centuries than ours will find worthy of note. Thus this urn which was made many centuries ago is as beautiful to us today as it was then. This, then, is a true beauty with permanency. Keats said, "What the imagination sees as beauty must be truth." Thus the vase with its lovely figures and delicate workmanship reveals to us truth, for it is beauty in the truest state of the world. Keats says that the love on the vase will never die nor leave "the tongue cloy'd" nor "the forehead parched", as does human love. The trees on the urn will always have their leaves—again the permanency of beauty shown.

Question 4 (*b*)

In Browning's "Saul", distinguish by theme *two* groups of tunes or songs which David performed, giving a few details about the content of each group, and describing accurately Saul's response to each group.

A comparison of the following poor answer with the first part of the good answer will show the main weakness in answering 4(b).

"David sang of the people, the marriage song, the death dirge, the shepherd's song. To this Saul uttered a moan."

Lack of specific detail, or a confused picture of the organization of the content of the poem resulted in loss of marks here, since marks were not given to those students who couldn't give Saul's responses in their proper places.

First, David played the songs the shepherds played for their sheep when the sheep are returning to the fold at night. Next he described the nuptial chant, the burial dirge, and the song men sing when they run to help their fellows buttress up an arch. He played the song the Israelites play for reaping wheat and the song which makes the crickets sit up and take notice. Lastly he played the song the Levites play when they go up to the altar. These songs all portrayed various aspects of life that Saul would know, things familiar to him. After this set of songs Saul groaned and he got back his first sign of life, for his head moved and the jewels on his turban shone.

Question 4 (*c*)

Refer to *three* passages in *The Titanic* to show how E. J. Pratt keeps the reader aware of the power of nature over men and machines.

Many students made 100% in this question. "Iceberg" and "ice floe" commonly misspelled in this answer. Some students found it hard to believe that *hubris*, fate, irony were not needed in the answer. Other students thought "nature" meant human nature. Often in many of the answers to the whole paper, students depended on memorized notes and were timid in using their independent judgment. General answers not referring to specific passages were also valueless. The following is a good answer.

4. (*c*) First E. J. Pratt shows us the calving of the great iceberg off Godhaven coast. He describes its hugeness and beauty and yet the deadly power of the claw which formed beneath the surface of the water. Pratt follows the iceberg's passage as it works its way from the main float to lurch slowly towards the path of the coming Titanic.

Then Pratt describes the collision of iceberg and ship, and shows how the huge "unsinkable" ship with all its mechanical devices of safety such as the automatic bulkhead doors, can be overcome by the iceberg. The false security of man made by the power of the Titanic and the wealth of the people on board is finally punished by the universal power of nature.

Then too in the end when the ship has sunk with so many people aboard, Pratt comes back to the iceberg and stresses its power against man. He says "the gray bulk with its palaeolithic face was "*still*" the master of the longitudes".

Question 5

Supporting your statements by references to the text, compare briefly the poems in any *one* of the following pairs with regard to
(*a*) ideas and purpose of the author,
(*b*) methods of achieving effects,
(*c*) choice of words.

"On the Death of a Favourite Cat" (Gray) and
"Milk for the Cat" (Monro)

OR

"It is not to be thought of" (Wordsworth) and
"Cargoes" (Masefield)

OR

"The Splendour Falls on Castle Walls" (Tennyson)
and "Beyond the Last Lamp" (Hardy)

This question was generally poorly answered. The examiner felt that students should have more training in arranging and composing answers which call for a comparison. Too often students failed to *combine* their material dealing with both poems. Teachers should discourage the type of answer in which the student does part (a), (b), and (c) for one poem followed by part (a), (b), and (c) for the second poem.

Full marks were possible if the student clearly stated and adequately supported *a single common aspect* of similarity or difference as in the following.

Tennyson and Hardy

(*a*) In both of these poems, the poet is painting a picture which he wants us to think about. Hardy wants us to "wonder what wild woe detained them there" and Tennyson wants us to think about the immortality of man. Both of these poems deal with the transience of life. Hardy comments on "thirty years of blur and blot" and Tennyson tells us that "our echoes grow from soul to soul" or that man's life is fleeting but he gains immortality.

(*b*) Both methods of achieving effects are identical. Hardy and Tennyson use alliteration to produce melody. A good example from Hardy is "linked loiterers" and the repeated use of "slowly" and "sadly". Tennyson speaks of the "long light" which "shakes across the lakes." This internal rhyme in both poems is conducive to melody. Both poets make use of imitative harmony to produce mood. In "Beyond the Last Lamp," "the eve descending darkly, drip, drip, drip," sets the mood as one of despair and desolation. With Tennyson's echoes "dying, dying, dying," and "thinner, clear, farther," he sets the mood for quiet meditation. Both poets paint beautiful and lasting pictures of beauty and despair.

(*c*) Hardy and Tennyson are both masters at the art of poetic craftsmanship. In Tennyson's poem, the choice of words is excellent. We see the "long

light" at twilight, the "purple" glens of sunset, "the snowy summits" far in the horizon. The "er" in "clearer, thinner, farther" produces the sound of echoes replying from the far mountains. The repeated use of "blow" also gives the sound of the bugle. In Hardy's poem his choice of words is used for the same effect—to create mood. He sets the mood with "while rain with eve in partnership, descended darkly drip, drip, drip." Other examples of excellent choice of words are "linked loiterers," and "wan and downcast." Because Hardy and Tennyson choose their words with such discretion, we easily see the scene they are painting.

Question 6

Discuss, with references to the text, *one* of the prescribed essays or short stories under the following headings:

(*a*) the most memorable feature of this essay or short story;

(*b*) the author's unique way of presenting his material;

(*c*) a character or a significant idea. (The discussion under (*a*) is not to be duplicated here.)

This question, which allowed a choice of an essay or short story on the course, encouraged the candidate to discuss the one essay or story which he had liked best. Certain essays and short stories were easier than others to handle in this question. The student who used good judgment in his choice fared better than the one who chose indiscriminately, and then had to worry about having different material in (a) and (c). (Some didn't worry! Many made (a) too brief.)

A summary of the content of the essay or short story did not answer *any* part of this question, and received no marks. The answer for each part had to be supported by references to the text. Good organization of the material in the answer was a definite asset.

6. (*a*) In the short story "Sunrise for Peter", the most memorable feature is the pathos of war. The author shows this pathos by describing one character and how his life is miserable in the war because he detests it. He shows the dead on the battlefield left without any proper burial and thus intensifies our feeling of sympathy. He portrays Telfer as a typical young inexperienced lad who joins the war to fight for his country, yet who is terrified and lonesome, hardly grown up yet. Then he shows how sad it is for those left at home such as Peter's wife Mary and thus the breaking up of loved ones.

(*b*) The author's unique style is his exactness of detail. He names the trenches in which the soldiers are waiting the enemy, such as Pineapple Trench. He tells of the soldiers' marches and their noisy singing to overcome their emotions, and describes such little details as the curé who watches them pass as he bends his head in prayer. Then, too, the author describes the battlefield with its dead and dying.

(*c*) The author presents a vivid and real character in Peter. He is typically Newfoundland and a man of simple faith and belief. He is portrayed as a man who loved to fish and loved his quiet peaceful home life, and who hated war. The author tells of Peter's relationship with Simon, their belief in dreams and signs, and their profound belief in the Bible. Peter is a kind, understanding person who pities the young Telfer and is brave till the last, when he gives up his life for Telfer's and his comrades.

Question 7

Describe *four* incidents in *The Return of the Native*, each of which shows Diggory Venn coming upon the scene and giving an unexpected twist to the story.

Pupils were required to *describe* four incidents from the novel, and to reveal the unexpected twist given to the story by Diggory Venn. In describing the incidents, they were expected to answer the *when*, *who*, *where*, and *what* questions. To refer to an incident without comment was not sufficient. Also, the unexpected twist was often vaguely handled in such phrases as "sets up a chain of event", or "leads to more serious consequences". In some instances the twist was completely disregarded. The following excerpts from different papers were considered satisfactory.

> Diggory Venn is informed by Johnny Nonsuch that Wildeve has gone to meet Eustacia by the barrow. He therefore eavesdrops on their conversation, and hears Wildeve ask Eustacia to marry him. Disturbed because he thinks that Tamsin, whom he loves, loves Wildeve, he goes to Eustacia and asks her to give up Wildeve. This only makes her more determined to keep him.
>
> Later Venn, through the best of motives, once again inadvertently precipitated disaster by interfering with Wildeve when he began using various sly tricks, such as tying grass across the path at night, and firing a rifle to frighten Wildeve into staying away from Eustacia. Wildeve, never a man to be frightened, decided to visit Eustacia boldly by daylight, and in so doing caused Mrs. Yeobright to be excluded from Clyne's house. Tragedy came to five lives.

Question 8

SONNET

Oh! Death will find me, long before I tire
Of watching you; and swing me suddenly
Into the shade and loneliness and mire
Of the last land! There, waiting patiently,

One day, I think, I'll feel a cool wind blowing,
See a slow light across the Stygian tide,
And hear the Dead about me stir, unknowing,
And tremble. And I shall know that you have died,

And watch you, a broad-browed and smiling dream,
Pass, light as ever, through the lightless host,
Quietly ponder, start, and sway and gleam—
Most individual and bewildering ghost!—

And turn, and toss your brown delightful head
Amusedly, among the ancient Dead.

—Rupert Brooke.

(*a*) What various attractive characteristics of the person described are brought out by the poet? Give details from the poem and explain them.

(*b*) What ideas concerning death and the dead does the poet express?

(*c*) Show, with illustrations, how the effect of this poem is heightened by the use of contrast and of words suggesting motion.

The questions on the sight passage were answered only fairly well. It was apparent that few students were acquainted with the

Greek idea of Hades, and this lack of knowledge was a handicap. Then some students showed a lack of judgment in failing to allow themselves sufficient time for this, the last question on the paper. In their haste these students in attempting to answer part (a) confused the "person described" with the poet or speaker; in part (b) they omitted many of the ideas concerning "death" and the "dead" and in (c) though they listed contrasting ideas, and words suggesting motion, they did not attempt to *show how* the effect of the poem was heightened by these contrasts and words.

However, as is demonstrated in the following answer, many students showed a fine understanding and appreciation of the poem.

SONNET

8. (*a*) The poet describes the person's attractive physical characteristics. "Broad-browed and smiling dream" expresses her facial beauty; "light as ever" shows that she was lithe, graceful, delicate; "quietly ponder" reveals a characteristic of her nature—she was quiet when thoughtful; "sway and gleam" refers to how she stands out among the rest of the dead; "most individual and bewildering ghost" is evidence that she had an individualistic nature—a mind full of caprice, "brown delightful head" shows that she was brown-haired and that he was very fond of her.

(*b*) The poet refers to death as a "last land" of "shade, loneliness and mire"—not a pleasant picture. There is in this land the river Styx (present also in Greek mythology re the underworld). Dead are silent, immobile and "unknowing", but they stir whenever someone comes to join them. They remain in this land all the time and never leave. They are the "ancient dead."

(*c*) The effect of the poem is heightened by contrast between his repose in death and the period after "She" comes to join the dead. He will be waiting quietly, patiently for her to come. When she does come, he will "feel a cool wind blowing, see a slow light across the Stygian tide."

There is a contrast between Her and the other dead. She is beautiful, and still full of movement, but they are a "lightless host". They are silent and unaware, but she is aware—she quietly ponders and tosses her head "amusedly."

The words suggesting motion heighten the poem's effect. "Swing suddenly" suggests Death's swiftness; "stir and tremble" suggests movement of the Dead who are supposed to be immobile and unfeeling; "start and sway" expresses her uncertainty and her not being used to this "last land", "turn and toss your head" express her restlessness in that dreary land.

2. THE ENGLISH COMPOSITION EXAMINATION OF 1954

The following comments on the Grade XIII examination of 1954 in English Composition may be useful to teachers of this subject. The allotment of marks and the method of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

The Essay	60 marks
The Grammar	10 marks
The Vocabulary	5 marks
The Précis	25 marks
Total	100 marks

Question 1. *The Essay—60 marks*

A. *Standards*

The following are, in part, the standards by which the essay was marked:

1. The essay shall be marked on a basis of 60.
2. Essays should be judged on their positive merits and penalized for errors.
3. Prejudice should not be allowed to influence the mark.
4. An essay that is slightly irrelevant shall be penalized up to one grade. Serious irrelevancy may cause the candidate to fail.
5. An essay written in one paragraph may, because of its poor organization, fail.
6. An essay of exceptional merit which falls short of the required 300 words shall not be penalized for its brevity. Content is more important than length. An essay that exceeds the required length shall not be penalized unless it is wordy.
7. Over-punctuation or under-punctuation, aside from major errors, should be considered in relation to the candidate's style.
8. The initial letter of the title should be capitalized. Titles ordinarily should not be end-stopped.

B. *Grading*

(a) Passing grades are given for positive merits, less than 50% is given an essay with serious defects.

(b) The essay should not be graded on correctness alone; the student should have something to say. Occasionally an essay with good content may have been written by a candidate enthusiastic about his subject, who because of his enthusiasm has fallen into errors. Such an essay should not be penalized too severely if the student has expressed himself well in spite of his mistakes.

1. *Failures (below 30)*

Three major errors of *different* types, many examples of a single major error, or frequent minor errors of different types,

should put the essay below fifty per cent (30 marks), unless there are compensating merits.
Very defective essays should be marked below forty per cent (24 marks).

2. *Credit (30-35)*

The essay which is commonplace and comparatively free from errors passes because there are not enough serious defects to justify failure, but it lacks enough positive merit to deserve honours.

3. *Honours*

In order to deserve honours the candidate must show that he can write reasonably good English and that he has some power of organizing his ideas.

(*a*) *Third Class (36-39)*
This essay resembles the credit essay in being commonplace, but it reveals more power of organization than a credit essay. It resembles a second-class essay in having some merit in either content or style, but it lacks the interest of the second-class essay.

(*b*) *Second Class (40-44)*
To merit this grading an essay must have a definite merit in content *or* style, it should be competently handled and interesting.

(*c*) *First Class (45-60)*
This grading requires merit in both content and style. A thoughtful essay written in a plain, straightforward style shall be given First Class Honours. An essay to be worth this grade should interest the reader.

(i) Attractive, meritorious, 45-50 marks (75-84%)—good content, some consciousness of word values, effective sentence structure. The candidate has something to say and shows definite ability in expressing himself.

(ii) Excellent in both content and style, 51-54 marks (85-90%)—comprehensive and intimate knowledge of subject matter, freshness of thought, skill in arrangement, command of sentence structure (variety, emphasis, smoothness), consciousness of word values.

(iii) Distinguished, 55-60 marks (91-100%)—marked individuality in content and style.

C. *Examples of Major Errors*

1. Serious defects in paragraphing, such as lack of unity and coherence. These defects should be noted particular-

ly in the introductory paragraph. Any paragraph of one sentence is not necessarily a defect in style.

2. Careless shifts in tense, person, and number.

3. Dangling of misrelated participles or gerunds or infinitives.

   For example—

   He died in 1793, making him fifty years old.
   Entering the room, his eye was struck by a large picture.
   On opening the door, the bell rang.

   Note that "considering," "regarding," "concerning," etc., may have the function of prepositions, e g., "Considering his qualifications, the position was a suitable one." Do not penalize such statements as—

   "Talking of elections, who will win this year."
   "Allowing for exceptions, the rule may stand."
   "Twelve men were saved, not counting the dog."

4. Failure to make the verb agree with the subject.

5. Failure to make the pronoun agree with its antecedent, e.g., The sale of tickets far surpassed those of last year. The use of the plural after "everybody," "everyone," "anybody," and "anyone" is considered only a *minor* error.

6. Use of pronouns with incorrect or indefinite antecedents (serious cases, e.g. My father is a lawyer, which is a profession I intend to follow). When the reference of such pronouns as "which", "this", and "that" is clear, do not penalize, e.g., "It was a dull day, which made reading difficult" is a minor error.

7. Illiteracies and crudities—

   (a) In diction— "anyways", "anywheres", "a long ways", "irregardless", "& etc." A single example is marked as a minor error.
   (b) Verb forms such as "would of taken," "done" for "did".
   (c) Faulty use of double negatives, e.g. It isn't hardly fair.
   (d) Adjectives used for adverbs, e.g., "real" for "really," (Note that "slow" may sometimes be used as an adverb, e.g., "Drive slow.")
   (e) Errors in case, such as "between you and I." Accept "It is me."
   (f) Glaring misuse of words, e.g. lie, lay—sit, set.

8. Faulty sentence structure.
   Three different *types* of faulty sentence structure will count as three major errors.
   (a) Sentences grammatically incomplete, except when used for effect.
   (b) Incoherent or ambiguous sentences. Ambiguity—Toronto is nearer to Montreal than Hamilton.
   (c) Illogical constructions.
      i. Faulty subordination—Our clothes began to feel damp from the fog when we decided to build a fire.
      ii. Faulty co-ordination—a confusing combination of assertive and interrogative elements in the same sentence illustrates faulty co-ordination of clauses. "And which" or "and who" clauses such as—The day was delightfully cool, and which seemed ideal for our trip.
      iii. "Cat and dog" sentences exhibiting serious lack of unity. The Chinese are good warriors and they eat rice.
   (d) "When" or "where" clauses used in error in place of predicate nouns or in place of noun clauses,
   e.g., I see where the East Germans are rioting.
   An error is when you make a mistake.
   "Because" clauses shall be treated as minor errors,
   e.g., The reason is because it is dark.
   Accepted—When I come in is my business.
   That is where I live.
   (e) Comma splice.
   Major error—He marked the papers, it was a very hot day.
   Minor error—He threw the weapon from him, it clattered noisily to the floor.
   (f) Fused Sentence.
   Failure to use any type of punctuation between two principal clauses not otherwise co-ordinate, e.g., He walked down the street he saw a policeman.
   (g) "Then", "hence", "therefore", "moreover", used as co-ordinating conjunctions and not preceded by the proper mark of punctuation, the semi-colon—major error without punctuation, minor error with a comma.
   Co-ordinating "so" requires at least a comma.
   (h) Faulty parallelism involving sentence structure, e.g., The owner called the dog and the same time pulling the leash.
   (i) Sentences which cannot be analysed.

D. *Examples of Minor Errors*

1. Confusion in the use of words—misuse of words.
   (a) A single example of any confusion or misuse, e.g., affect, effect—liable, likely. "Liable" should not be used to mean "probable".
   (b) Confusion of "shall" and "will".
   (c) "So" for "very" except in conversation or informal writing.
   (d) "So" for "so that." He went home so he could study.
2. Vague use of pronouns, especially "it", e.g. It says in the paper that we are going to have rain.
3. "Due to" used adverbially, e.g. Due to lack of study, he failed in his examinations.
   Correct use—His failure was due to inattention.
   The funds due to him were delayed.
   "Like" used as a conjunction. The use of like as a conjunction is controversial. The trend is to accept "like" as a conjunction.
   He is like his father. (formal written usage)
   He did like he said he would. (colloquial)
   He is sick like. (illiterate)
4. Use of plurals after "everybody", "everyone", "anybody", anyone".
5. Misplaced or confused correlative, e.g., He not only came to sing but also to play.
6. Faulty ellipsis or incomplete comparison.
   When six years old my grandfather died.
   Exercise improves the appetite as well if not better than a tonic.
7. Inappropriate use of colloquialisms and slang.
8. Careless repetition of words.
9. Faulty parallelism not involving sentence structure, e.g. He was tall, blond, and had curly hair.
10. Unidiomatic use of a preposition, e.g., He came in the room.
11. Misplaced modifiers, e.g., He read the message written on the paper with a frown.
12. Single example of shift in tense, person, or number.
13. Frequent unnecessary use of the passive voice—and needless shifting from active to passive.
14. Abbreviations—
    Common abbreviations, such as "gov't" "sp." and ampersand (&), are penalized once.
15. Misuse of capitals.

E. *General Comments*

1. The chief reasons for failure were as follows:
    1. lack of knowledge about the topic,
    2. inability to plan the essay,
    3. irrelevancy,
    4. inability to develop full paragraphs,
    5. mediocrity of style—dullness, drabness, use of hackneyed English,
    6. poor command of sentence structure,
    7. inability to use concrete examples.

2. Common defects:

    (a) Punctuation—

    Teachers should give attention in composition classes to the proper use of the comma and failure to use the apostrophe. Students should be taught the use of the colon and the semi-colon. The comma blunder was very frequently encountered. Punctuation generally was weak.

    (b) Agreement—

    Students made many errors in the agreement of verb and subject.

    (c) Pronoun reference—

    Every possible kind of error was made in the use of pronouns. Many pronouns were used for which there was no clear relation to an antecedent. The use of the unrelated "which" and of the vague "this" and "it" was frequently found.

    (d) Slang and Colloquialism—

    A great many students are incapable of distinguishing between the spoken and the literary language. It would seem advisable to discourage students from employing dubious usage. Much use could be made of a comprehensive list of unsuitable expressions. On the other hand students should be told that a stilted, wooden, or flowery style is almost as bad as a slangy one.

    (e) Good Taste—

    Students should be warned that essays, especially when intended as humorous, must be in good taste. Otherwise the essay loses marks.

    (f) Ideas and Style—

    Few students seem capable of expressing an idea with vigour and force. Individualism in style—

excepting certain wild eccentricities—is still notably absent from the essays. Teachers should strive to have their students write in a clear, sincere, lively style.

(g) Irrelevancy and Twisting—

Some students still try to fit prepared essays to one of the titles given, others write completely irrelevant essays. Such practices lower considerably the mark for the essay. Students should be warned to prefer the more evident interpretation of any topic.

(h) Title—

Students should remember to write the title at the beginning of the essay. Two marks were deducted for the omission of a title.

(i) Paragraphing—

Too many students were unable to write complete well-developed paragraphs. A considerable number of students wrote essays containing only one paragraph.

F. *The Essay Topics*

(*a*) The news. (The news I receive, how it comes to me, and what interests me.)

'The news' provided the weaker student with an opportunity to obtain a Third Class since the question presented him a plan. The content of most essays was weak, consisting of general opinion rather than specific illustrations; few Firsts resulted. A number of students wrote stories. 'The news' implies exposition.

(b) A circus (*or* an exhibition *or* a country fair).

This topic was a boon to observant but mediocre students. Descriptions and narratives prevailed. Despite a fair proportion of First Class essays, students failed to exploit the possibilities of character portrayal.

(c) "No man is an island."

Many of the very best essays were written on this topic, but it provided a hazard for the less mature student who failed to understand or develop the analogy.

(d) A memorable scene or occasion.

A popular topic, this one produced some fine descriptions, but also tempted students to resort to prepared material and to matters they had read about. The best essays resulted from genuine experience.

(*e*) Distinctively Canadian. (Any one aspect of Canadian life or culture.)

Some irrelevance in interpretation, assumptions that the reader would, without aid, recognize that the subject matter was distinctively Canadian characterized many essays. Hockey, for example, as distinctively Canadian needs interpretation; many merely described professional hockey. The best essays ranged from scenic description to the nature of freedom in Canada.

(f) Life in a city school *or* in a country school.

Appealing as this topic did to the middle group of students, studies went unmentioned; life meant athletics, extra-curricular entertainment and the lighter side of classroom activity. There were good essays, but too many were rambling, dull personal narratives. The topic provided insufficient stimulation to planning for the average student.

(g) A full life.

Too formidable for all but the best, this topic led to the accumulation of platitudes and beliefs for which the student did not provide the evidence. Some candidates would have done better with several other topics.

(h) In support of doing nothing.

Many students wrote delightful, humorous and penetrating essays on this topic, but the difficulties of organizing material and making humour effective were hazards for most. Students who wrote personal essays were not often successful.

G. *Sample Essays*

1. *First Class (55-60)*

A FULL LIFE

A full life, to my way of thinking, is a life marked by intellectual awareness. One should be aware of oneself as an individual, as a cog in society, and as a subject for the eternal ponderings of why and whence. One should be most especially aware of the artificialities of convention, and of the danger of blind acceptance of dogma, creed, or philosophy. Consider the celebrated theory of Evolution, as expounded by Darwin and others. In fairly recent years, it has come to be considered naive and unsophisticated not to accept this theory, and to base one's thinking, such as it is, upon it. And yet I cannot help but feel sure that only a small percentage of those who accept evolution have read thoroughly Darwin's "Origin of Species", and that of these only a handful have even perused any of the Commentaries. In spite of this, or perhaps because of it, it has become almost a matter of course to accept Darwin's theories. Thus does convention work.

A new science, which has developed as a result of the work of Sigmund Freud, and which labours under the ponderous title of psychoanalysis, presents a decided difficulty to the full life. Character and personality,

which we have been taught to believe to be fundamental qualities of a human being, have been shown by Freud and his associates to be merely the results of the workings of a selfish subconscious and its repression by the conscious mind. Whether or not one agrees with the ideas expressed in psychology is not of immediate importance. The principle feeling one experiences on reading an outline of psychoanalysis is one of a vast emptiness. It is one of the difficulties of a life of intellectual awareness to fill this psychological hiatus with a sane and healthy mental attitude.

The field of individual intellectual endeavour is unlimited. Man's knowledge has been aptly compared to a lighted globe continually growing larger in the midst of a black void, perhaps infinite in size. As the globe enlarges, so does its area of contact with the unknown. Thus, as man's knowledge grows, also does his awareness of the extent of the unknown which surrounds him grow.

If one's thinking is marked by intellectual awareness, one must inevitably arrive at the position of the free thinker; and feel free, mentally at least, from the strivings and illusions of the material world. At this point, it is best to adopt the attitude of the seeker after truth, with the realization that we will probably never attain knowledge of the fundamental reality behind all things, and that it is our purpose to add all we can to the sum of human happiness and knowledge. This state of mind is usually known as the philosophical outlook, and only with its realization can one attain a truly full life.

2. *First Class (51-54)*

THE NEWS

The time is half-past six in the evening. I am folding up my dinner napkin while my wife clears away the last of the supper dishes. Now I am ready to do the thing which thousands of Canadians all across the country will be doing at this same time. On the tiny isolated farms and in the luxurious mansions of the large cities Canadians will be reading their newspapers. After sliding my feet into my old slippers, I settle down in my favourite armchair, and with a sigh of pleasure pick up the evening paper.

"What's the news today? The weatherman says that it is going to rain. That will not be too good for the Sunday School picnic," I tell myself as I glance over the headlines. Then I wonder what the world is coming to as I see that the Geneva Conference is on the verge of failure. However, there is better news. Prime Minister Churchill is going to call a meeting of all the Commonwealth prime ministers to discuss the Far Eastern crisis. Turning over to the editorial page, I see a realistic cartoon of a corpulent gentleman in striped trousers and a top hat with stars on it. Now I fold the paper over at the sports page, but there is nothing but bitter disappointment here. The Yankees lost a doubleheader. There is only one thing which can ease my grief now, and in spite of the protests of my young son, I take the comic section away from him. I smile as I see that the swamp folk are still up to their old games of playing tricks on Pogo's friend Albert. Then, after gazing longingly at a television set which costs only three hundred and ninety-nine dollars, I fold up the paper and settle down for my evening nap.

What is it about a newspaper that makes it so much a part of our everyday life? One reason could be that many people cannot afford to buy a radio or a television set, while almost everyone can find five cents for a newspaper. However, even the people who obtain their news through the more expensive mediums of radio and television continue to buy a newspaper every day. There must be some other reason for the popularity of these mysterious sheets of paper with all the pictures and printing. One of the characteristics of the human race is curiosity, and a newspaper

satisfies this curiosity in a way that nothing else can. It seems strange that Mr. Brown, a clerk in a department store, should have any interest in the fact that Mrs. Cook drove her car into a telephone pole, or that a woman living on an isolated farm in Ontario should be worried about how the French forces are doing in Indo-China. Perhaps people buy newspapers because of the wide variety of uses a newspaper has after it has been read. At the ball park a newspaper will provide excellent shelter from the rain, and in the home it is indispensable as a container for garbage.

However, there is another reason why all types of people are so anxious to read or hear the news, and why the newspaper has such an appeal as a source of news. It is something much deeper than the satisfaction of curiosity or the real reason. It lies in the fact that news in general, and especially the newspaper, presents a cross-section of life which is typical of all people no matter where they live or what their nationality is. We enjoy reading about the things which other people are doing, because they are the same as the things which we ourselves do, or would like to do. Everything points back to the basic human qualities. For example, the wars in Asia are caused by the same factors which cause the childhood quarrels on the street. Both of these battles probably started from greed and envy. The news presents life in a very realistic way, as a mixture of sorrow and happiness. It shows the great complexity of this life of ours on earth.

3. *First Class (51-54)*

IN SUPPORT OF DOING NOTHING

Yesterday morning, at a time luxuriously tending toward noon with even the laziest of birds having begun his matinal search for grubs, I came to the surface from wallowing in a delightfully deep ocean of fluffy white bed-covers, and half-sleepily propped myself on a proximate dog-eared pillow. A thought had come to me.

After all, I fail to see what is there so dastardly wrong about "doing nothing." People do it every night from ten to eight in the morning. Besides, one of the most satisfactorily employed persons I know, both as to wages and hours, is a mattress demonstrator.

But this isn't the kind of "nothing" I mean; there are different types of it, you see. My friend of the four-poster, for instance, gets no satisfaction whatsoever from his occupation. Why? Because his typically human nature, as much as it rebels at doing something for nothing, has unnatural suspicions of doing nothing for something. Perhaps his job is a frustration of a subconscious desire to be a ditch-digger.

I don't, however, see anything wrong with doing *nothing* for *nothing*. Think of it—no pangs of conscience—nature's balance is kept intact. Nothing is ventured, nothing gained . . . nothing, that is, except nothing. It is this last *nothing* that I am after—calm, restful, salubrious, indulgent *nothing*.

I know some people that arch their eyebrows at the first mention of "doing nothing". They treat the speaker as producing the worst demoralizing effect on the human race since the time of Sodom and Gomorrah. But the infamous citizens of those municipalities at least *did* something to earn their reputation—all that we poor advocates of a sort of "physical nihilism" stand indicted for by the grand jury of public opinion is *not* doing something.

I was acquainted with a man once (we'll call him Whipley) who had the misfortune to severely fracture both his legs, and was confined to hospital for seven months. But after his release he had acquired such a liking for doing nothing that he splurged his savings account in the stock market, and by shrewd directing from his bedside became a millionaire. Even now he reclines there, shifting to a hammock in the garden during

summer, a ticker-tape machine spewing out incessant quotations as his assets mount higher and higher.

Of course, one may go too far with it. I once heard an unfounded rumor that a Tibetan priest high in the Himalayas had tired so much of this terrestrial orb that the thought alone of anything at all was distasteful. And then one day he just "disappeared," having seemingly "willed himself" out of existence.

The scoffers are more inclined to think he tired of monastic duties and went out one night "with the boys," but just the same it is uncertain ground.

Naturally, this sort of disappearing isn't to be condoned. Yet I cannot see anything so horribly wrong about doing nothing, expecially when those so violently opposed to the idea neglect such little things as murders and bank robberies. And as long as a practitioner of nothing doesn't bother anyone, why should they bother him.

But never you mind—our cause is getting more solidly entrenched with a firmer basis of nothing with each passing day. Why, we are even penetrating deep into the inner workings of political machinery and the government.

Look at the Senate.

4. *First Class (51-54)*

A MEMORABLE SCENE

One morning at Kingsmere, the estate left by the late Mackenzie King to the people of Canada, I saw a sight which seemed in that instant to symbolize Canada. On that hillside, warmed by the mid-morning sun I saw a slim, grey, Corinthian pillar, complete with lotus leaves, and just behind it a majestic pine tree. They seemed to typify Canada's strong attachments with the past and great hope for the future.

The Greek column seemed to tell of the glories of our past both here in Canada and across the ocean in England and in France. It spoke of the strivings in England to create democracy and of the efforts made in colonial Canada to raise us to nationhood, and of the more recent trials to shape Canadian unity and preserve it through two world wars. Our whole rich heritage for a moment was wrapped up in that pillar, a pillar which had perhaps come from Westminster after the blitz or our own Parliament after the fire.

What a contrast there was between that immovable column and the pine tree, swaying in the breeze. That tree, the raw material of our leading industry, was young rugged, and growing, just as Canada is and Canadians are. For Canada is a young country by almost any standards, except perhaps accomplishment. Also it is a rugged country both by virtue of the grandeur of its landscape and the temperament of most of its people. But above all Canada is growing. Every phase of our development, mineral, industrial and agricultural seems to be constantly gaining new momentum and we are growing too in our place in world affairs.

Although the contrast was vivid, I noticed that both pillar and pine had one thing in common. They both pointed heavenward, as our predecessors did and as I trust we do. For with our eyes to heaven, we in Canada have the opportunity to lead in the quest of a world of peace,—instead of a piece of world. I've never been one for symbolism, but I believe that scene in the Gatineau Hills will stay with me for a long time.

5. *First Class (51-54)*

"No man is an island." The question has been discussed and rediscussed, constantly thrown back and forth as a conversational football.

"Man is not alone." "My policy is isolationism." One hears these sentences constantly in our rapidly changing times.

The first thing to consider is simply this—why is man not isolated and alone? Let us trace the course of a man's development from his birth to adulthood.

From the moment of birth, every person is inexpressibly bound up in the lives of his parents. The doctor who delivered him, the nurses and hospital attendants who cared for him, the relatives who admired him, the elder brothers and sisters who envied him—all are affected in some way, small or great, by his arrival. Perhaps the doctor has been delayed in an appointment by his birth, perhaps his grandfather, hurrying to the hospital, has struck a post. This tiny scrap of flesh has already begun to influence the lives of others, and his age is still counted in hours!

Our baby now begins to grow up. His life for several years affects only the lives of his immediate family. His sphere widens, however, as he starts school and associates with other children. In every minute of his existence, from the two o'clock bad dream which brings his father and mother running to his bed, to the new wagon his playmates admire, he affects the lives of others.

Through his entire school life, the boy influences others. Everything he says and does has some effect on his friends.

Now the man becomes an adult, fighting to make his way in a world of adults. He accidentally jostles the arm of the girl carrying her parcels in a corner grocery, he has a bad cold and speaks harshly to the office boy. These people may be his usual associates or they may be entire strangers—it does not matter. Their lives have been influenced by his actions.

How can it be otherwise? Man is not a separate entity, he is part of a huge congregation of men who have his own foibles and weaknesses.

Many years ago, a philosopher very wise in the ways of men wrote these words.—"Homo sum. Nihil mihi alieno humanum puto—" "I am a man. Nothing human is alien to me." The philosopher meant that he could understand the weakness of men, because he too was a man. Every man understands other men because of this single fact. He is bound up in these others, he cannot travel through life alone, because he cannot escape the other men around him.

The man who says isolationism is his policy has not lived, in the figurative sense. He has had no real griefs, and no real joys, for our griefs and joys are nothing to us without our friends to share them. Until we have tasted the joy of success and the bitterness of defeat, and have felt the understanding handclasp of a friend, whether in happiness or grief, we have not lived and we cannot lightly compare man with an island.

Intellectually, man may be, if he wishes, alone. He may not share his thoughts and opinions with others, but they will undoubtedly share theirs with him, and, if he does not influence others, they will influence him.

We cannot possibly comprehend the extent of our influence on other men, or of their influence on us, we only know that the Hand which made it so knew of man's loneliness when apart, and furnished man with companions with whom he could share his life on earth.

6. *First Class (45-50)*

A MEMORABLE OCCASION

Perhaps, the most memorable occasion in my life was the day my wife and I arrived in England last year. Although Canadian born, I was educated in England, and naturally as a result everything about the mother country is very near and dear to me. However, as far as my wife

was concerned things were very different. Canadian born, and of American stock, she had not the slightest idea of what to expect. On top of this it was to be her first meeting with her mother-in-law, not always the easiest occasion in a girl's life. I, on the other hand, could not help but be amused. I knew my wife and mother would take to each other immediately.

It was like viewing a play. As we stood on the deck, watching the liner nose her way slowly along side of the landing stage, I could feel my wife's trepidation growing by the minute. Holding her hand tightly, I smiled at her and said.—"Don't worry darling, you look like a million dollars". She grinned weakly, but I think she felt better, as she scanned the crowd on the shore with more interest, and less dread, than before. She certainly did look very well as, unlike most girls of her age, she learned very early in life the secret of smart restraint in clothes.

Then all at once I saw my mother, but, at first, I did not say anything, as I wanted to enjoy her unobserved. She had not changed a bit, and how my heart went out to her as I watched her pushing her way, armed with an old shooting stick, through the indignant crowd. Mother has no inhibitions, her only interests in life are her family, her home, her gardens and her dogs. Most of the time she dresses like a reduced charwoman, but when she wants to, she will pay fifty guineas for a dress without blinking. She is sixty, but has the energy of a thirty year old. She wears her hair a brilliant shade of blue, and is not afraid of anything or anybody. She is rather a shock to meet for the first time, but once you get to know her she captures you with her charm for ever.

Softly I touched my wife's arm and pointed silently to my mother. Betty blanched, and I cannot blame her. My mother was dressed in the most awful set of tweeds I had ever seen. Of a pre-war vintage, I had been "intimate" with them since childhood. Startlingly made up, with her hair even bluer than usual, she was calling at the top of her voice.—"Here I am darling boy." Holding a very shrinking wife firmly with one hand, I attracted my mother's attention with my free arm. I will draw a veil over the next few minutes till we were actually on land. By that time everyone, both on the ship and on the jetty, knew all the latest news.

Then we were all together, and after kissing us both very thoroughly, my mother sat down on the nearest suitcase and cried noisily. The next minute she dried her eyes, and after asking a startled Betty to check her make-up, led the way into the customs. Having cowed the customs officials into chalking everything without opening it, she marched us out to the car. There was "Henry", the car, almost as old as my mother's tweeds, but like so many ancient "Rolls" as good as ever. Soon we were on our way and within two hours, we drove up the drive of "Usage"—we were home.

Do not get the idea my mother and my wife did not get on with each other. After the initial reaction had worn off, they became inseparable. We can hardly wait for next Christmas, when we shall all be together again.

7. *Second Class (40-44)*

A FULL LIFE

"How good is man's life, the mere living!"

That is how Browning put it. How much fun man's life is, just having the opportunity to live it! But what constitutes a full life? What do we put into and what do others contribute? Following through my life I can see just what is involved in a full life.

Just as a good house must have a firm foundation I know that for me to have a full life, my childhood must be firm. I was born into a home with moderate means. By that I mean that my necessities were taken care of. But there was more to it than that. I received the tender care and love of parents and also those spankings which seemed to come so

often but as I realize now, did so much good. Those days were carefree. My life revolved around a rubber ball one day, a skipping rope the next. As I grew my ideas grew. My whims were carefully nourished and like a mould my parents tried to pattern me. As I grew into adolescence, I realized that my parents had laid the foundation and now it was up to me.

Adolescence has often been referred to as the "trying period" for young people. This was the first time my life was left up to me. Day after day I could feel the ties slipping away—the summer away from home, the job on weekends. Slowly I was becoming financially independent and with this I knew my social freedom would come too. My living a full life was now up to me. My decisions had to be quick for time waits for no man. I chose to continue my education, not just in the academic vein but also in the social and religious vein. All seriousness could not constitute a full life but I didn't suffer from that maladie. I had those proms and rugby games, the movies and plays, and best of all I had around me a group of close friends. My adolescence has been full.

When does adolescence end and adulthood begin? It must be between eighteen and twenty-one because I have reached that level and I feel that I have made the grade. For I have chosen my life's goal. A full life needs a firm fixed goal—a star at which to aim—a height for which to strive. I do not want to imply that all those adolescent things are given up now but simply that they are all seen in a different light. That tiny ball has been replaced by a burning ambition.

But what about the future? Am I to obtain my dreams and then recline in Shakespeare's "slippers and pantalons"? I know how I couldn't. For I shall be living a full life only as long as I am striving. For life is like an obstacle race, year after year a new crisis—the good and the bad, the joys and the sorrows—all this, makes the mere living, full and good.

8. Credit (30-35)

LIFE IN A CITY SCHOOL

The various aspects to the life in a city school are not only informative and educational, but also social and athletic. The city school is something more than just a house of learning. It is a place where the men and women of to-morrow are moulded for their positions in life.

First of all, there is an educational programme. It is carved out on the school premises or quite often a group of students are accompanied to a large plant or factory in order to more fully explain to them a topic on the course of study. The pupils are not taught to make them miserable, as some pupils believe, but to teach them how to think for themselves. Being able to do so a pupil will become a better member of his community. The classes are very large containing from thirty to forty pupils in each. After the completion of a lesson a bell rings and the students pass from one room to another while the teachers remain in their respective rooms.

The athletic programme is also a major portion of life in a city school. In the winter the various city schools enter a team in the city hockey league. In autumn there is a similarly organized football league. The latter arouses the most school spirit of all the sports. The games are played in the evening or afternoon.

Cheerleaders spur on their team to victory with their lively and vivacious cheers. There is swimming competition and a track and field day. Basketball is also one of the major school sports. Not only are these sports carried out between opposing schools, but they are also played between forms of the same school. These sports teach the athlete the proper method of working in harmony with his fellow students.

The social life is also of major importance. Dances are often held in the gymnasium with music by recording or by orchestras from the city. The dances are also varied, some being formal, while others are informal

or casual. The teachers sometimes are in attendance, and their presence seems to make the dance more complete. It is also pleasing to be able to speak to them away from the surroundings of blackboards and books and desks. The social life is also an excellent aid in learning to live in unison with one's fellow students.

One can truly see that life in a city school is composed of different programmes, all working together towards the common purpose of improving the citizens of the future.

9. Credit (30-35)

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School begins at nine o'clock. Some students find this hour dreadfully early, but they know they will have to get up and go, anyhow.

As they hurry down the street they usually meet some of their friends and you can hear the young voices mingled in happy conversation. On finally entering the school their conversations continue until they reach their lockers. This time the topic is turned more towards schoolwork. One student is asking how to do a certain problem in Geometry or another one is saying that he forgot to do his Chemistry homework.

Finally amid all this bustle-bustle the last bell rings and students start rushing down the halls in all directions toward the Assembly Hall. There, they hear the announcements of the day and sing their school song. Sometimes, if they are very fortunate they see a short movie or listen to a guest speaker.

But the entertainment always comes to a sudden end and they amble off down the corridors to their various classes. After sitting through Chemistry, Geometry, or others, in which some students are too asleep to know what class they are in, they anxiously await the loud ring of the noon bell. To most of them this is a very welcome sound and you can usually tell when it has rung because the school seems to rock with noise and laughter.

After lunch the classes proceed in the same way. Again the hearts of the young students become happy, when the end of the last period draws near. They look forward to being free again with thoughts of school far from their minds.

This is an example of an average day in a city school. But, unfortunately all days are not average.

Examinations upset the everyday schedules the most. The students are held and a great deal of excitement is caused because of them. Student interest is aroused by the projects of the different organizations. Also a great many students turn out for the different sports, which seem to be some of the most important events of the school year.

I think that life in almost any city school is to a certain extent is like this one. No wonder quite a few country students come to city schools.

10. Failure

A MEMORABLE OCCASION

There is nothing like it. A few minutes of brief ecstacy. A summer morning at six-thirty up in the northern woods. All was quiet as if the woods and brush were holding their breaths, waiting as would a high-diver before his sudden plunge into the water below. To my right bristled the short curt grass stretched towards the sky, and the occasional wild flower swayed and danced in the slight breeze that now had arisen. Suddenly the first signs of life were heard. A bird, rudely awakened by my slight commotions, cheeped a few, brief, seemingly indignant reprimandations, consequently awakening a few others, one by one, till all the woods chirped and hummed and sung as if in a great symphony. Now the underbrush

seemed to become alive with the sound of rustling and scurrying and scampering animals, jumping from place to place in search of food. Directly in front of me ran a glistening silver river gushing down towards the lake, singing, rushing and splashing along. To my left loomed a vast lake of the same colour as the river. It was dotted with momentary explosions of white, where, now and then in sparadic occurence fish, gleaming and glistening, jumped for breakfast. At this moment the sun entered the scene washing everything with a golden hue. The blue lake sparkled which resembled the sparkling stars in the black sky at night. The leaves on the trees dabbed with dew, sparkled, the shrubs sparkled sending off colours of green, red, gold and blue, till the whole woods sparkled in a dazzling array of colours before me. That golden ball transformed all with its magical touch of beauty unsurpassed by nothing, as it slowly began its day's journey from East to West.

Each time I recall this ensemble of beauty before me, I realize that it is a once in a lifetime thrill to enjoy such an unforgetable occasion as was that which I experienced.

Question 2.—Improvements in Grammar and Style—10 marks

1. Two marks were given for each sentence: one for removing the serious errors and improving the style, and one for justifying the changes made.
2. An answer containing a minor error received a plus, a major error, a zero. Explanations given in sentence fragments received zero.
3. Explanations which failed to refer to the most serious grammatical errors received zero. Sentence (b) reads: "To write a good examination paper, contemplation must be given to determining what is relevant." If the candidate commented on the weak passive "must be given" but failed to note the misrelated infinitive "to write", he received no mark.

Sample Answers:

Original sentence: The amount of oil available in Canada seems to give us a perfect set-up.

Improved sentence: The amount of oil available in Canada seems to give us a great source of wealth.

Explanation: The phrase "set-up" is a vague colloquialism.

Other improvements might be made in the original sentence and should be attempted. The main change is in style. It is possible that more marks will be allotted to sentence improvements now that both grammar and style are to be considered. Students should be advised to consider both aspects in the sentences they are set to improve, and in the explanations they offer.

In sentence (e), "Because of my losing the library book is why they fined me," the opportunity to recast the whole sentence was seized by many candidates.

Improved sentence: They fined me because I lost the library book.

Explanation: The subject of the verb "to be" cannot be an adverb phrase.

Among others the following explanations were accepted: (i) The subject and subjective completion of the verb "to be" must be a noun or noun equivalent. (ii) The complement of the verb "to be" must be a noun or noun equivalent. (iii) The repetition of the casual idea in "because" and "why" is illogical.

Explanations of grammatical errors were preferred but explanations of failures in logic were accepted.

Question 3.—*Vocabulary*—5 *marks*

Given Word	*Nearest Equivalent*
ameliorate	make better
authentic	genuine
credulous	too ready to believe
evasive	escaping by trickery or cleverness
evolution	development
indict	charge
infer	deduce
practical	useful
radical	fundamental
social	concerned with the mutual relations of men

Many candidates missed the significance of the superlative "nearest" and placed several equivalents for one word. No marks were given in this case.

Question 4.—*The précis*—25 *marks*

The following are, in part, the standards by which the précis was marked:

1. If the candidate writes an appreciation instead of a précis, mark for style only.
2. Fifteen marks are given for matter and 10 for style—25 marks in all.

Marks for Matter

1. Deductions are to be made from the marks for matter when the précis noticeably exceeds the stipulated length, 100 words. Précis of 110 words or more had progressive penalties.

2. To receive 15 marks for matter, the précis should contain 15 of the 16 points in the outline. They need not be arranged in the order indicated, but should be logically connected.
3. Deduct one mark for the introduction of each extraneous point.

Marks for Style

1. The passage may be in one or two paragraphs.
2. Full marks should be given for a concise, coherent style.
3. The candidate should not be penalized for using the author's words when it is difficult to avoid doing so without changing the meaning.
4. Two marks should be deducted for each major error (of different types) up to a maximum of 6 marks. Minor errors including faulty punctuation should also be considered in estimating the mark for style.

Point Outline

1. *Two classes of words* comprise the vocabulary (diction) 1
   (There are two classes of words)
   of every *cultivated* (cultured, educated, refined, improved, established) language. 1
2. There are words *learned in familiar talk,* 1
   which are *known* (and used) *even by illiterates* (by everyone). 1
3. They *concern the common things of life,* 1
   and are 'popular' because they belong to all people (because they do not belong to a limited class). 1
4. Our language includes *multitudes of* 'learned' *words* 1
   seldom used (in 'popular' conversation,). 1
5. Though little needed in 'popular' conversation, 1
   yet they are understood by the educated. 1
6. They are learned from *books,* (lectures) 1
   and the formal *talk of the* (highly) *educated* (erudite). 1
7. This discussion of particular topics is 1
   in language appropriately elevated (above every day conversation). 1
8. To distinguish between the two classes of words, 1
   'popular' and 'learned',

is important in (understanding) linguistics. 1

Note: The words 'popular' and 'learned' may be omitted in sentence 8 if their meaning has previously been clearly distinguished. — 16

Marks for matter must not total more than 15.

The Précis

Two classes of words, called 'popular' and 'learned', comprise the vocabulary of every cultivated language. 'Popular' words, learned in familiar talk, are known and used even by illiterates; they concern the common things of life, and are 'popular' because they belong to all people.

The multitudes of 'learned' words in our language are seldom used in 'popular' conversation, yet they are understood and used by the educated. They are learned from books, lectures and the formal talk of the erudite discussing particular topics in language appropriately elevated above 'popular' conversation. To distinguish between 'popular' and 'learned' words is important in understanding linguistics.

Spelling

The following words were commonly misspelled in the Composition examination: accommodate, achieve, acquaint, acquire, aerialist, afraid, aggression, aisle, ambiguous, amiable, antecedent, argument, athlete, athletic, balloon, believe, beneficial, business, canvas, category, coherence, coliseum, coming, comma, communicable, conscience, conscious, conveniences, disappear, disastrous, distrusted, dying, emanate, embarrassed, embarrassment, entertainment, equipment, equipped, exaggerate, existence, experience, families, fascinate, foreboding, foreign, forgotten, forth, frivolous, fulfill, generously, heroes, illiterate, imagination, immigration, independent, irrelevant, it's, laboratory, led, loose, lose, mantel, murmured, mutual, noisily, nonsense, occasionally, occurred, occurrence, of, off, of course, omit, parallel, pastime, persuade, populace, possessed, precede, principal, principle, privilege, proceeding, professional, psychology, pursue, questioning, receive, referred, relevant, resemble, rhythm, safety, screech, seize, sentence, separate, shining, shiny, significance, similarly, spectator, speech, steering, stubbornness, succeed, successful, superintendent, temperamental, tense, than, their, there, to, too, two, torrent, tragedy, trapeze, treacherous, tries, truly, weird, where, whether, woman, women, writing.

Legibility

Teachers should advise students to adopt a readable script and to make greater use of the blank pages of the examination booklet for rough work. Care in arrangement and legibility are decided assets to a candidate in Grade XIII English Composition. In this examination candidates who hand in careless and untidy papers automatically penalize themselves.

Issued by Authority of
THE MINISTER OF EDUCATION

Toronto, September 15th, 1954